## COMMON SENSE IN DRESS

Lines That Should Be Recognized in Making Costumes.

## THE TALL OR THE SHORT WOMAN

Can Help Her Appearance Materially if She Chooses.

A Good Line Adds Grace to a Figure-Latiedical and Longitudioni Stripes-The Use of Belts and Waint Lines-Snekets and Shirts Tell an Interesting Story.

It is singular that many women in contemlating themselves in the matter of becoming tress never seem to get below their chins. They dress as if the face were the only thing e be considered. Others, a trifle more disserning, realize the effect of a good or bad hip line; a few of a little larger point of view mentally take a half-length photograph of themselves, and occasionally a perfectly dressed woman sweeps into vision who shows that he understands herself from the twirl of the estrich plume that surmounts her face to the tip of her well-shod foot. To one who has tees not know the vast importance of coneldering the beauty enhancing or beauty detroying effect of: lines in dress she is a fasinsting object lesson.

There are a few simple rules in regard to the arrangement of horizontal and vertical lines in trimming or the cut of a garment that can but aid the too thin and the too stout sisterheinful hints that will conceal defects or re-



Mme. La Mode, much misrepresented, as are all who are embarrassed with world-wide popularity, always considers when designing fashions that women vary in form as in mood. She suits all needs, although this fact has never been cast to her credit. With a beautiful sense of adjustment as obvious as that in nature, that projects the huge watermelon to ripen on a slender vine on the ground and swings a greengage plum on the stout stem of a tree to mature in storm or shine, Mme. La Mode, arbiter of styles, balances her fashions, Never came the big hat without the small bonnet. Accompanying the long cloak is the never-failing short cape. Side by side may be found the long coat and the short natty jacket. This equilibrium in wearing apparel may be traced through all the vagaries of fashion. Everybody's need has been considered, but everybody has not considered her need. The short, stout woman passes by the long coat, better adapted to her, and seizes a jacket-a homosopathic tendency, but fatal in style. The very tall, slender woman ignore the jaunty jacket and takes the long coat, curi ugh following the psychological law of "like choosing like"—good in social prefer-ments, but bad in the selection of clothes.



It is evident that the tall, slender wome apparently adds greatly to her height by wear ing a long coat like that shown in cut No. 1 To even the sluggish fancy she suggests a champagne bottle, and to the ready wit she hints of no end of amusing possibilities for carlesture. The tall woman should know that long lines from shoulder to foot give height. and she must strenuously strive to avoid length of line in her garments until she dons the raiment of the angels. Horizontal lines crossing the figure seem to de crease height, and should be used as much as possible in the arrangement of the tall wo-man's garments. By selecting a shorter coat equally modish, as in cut No. 2, the too tall woman shortens her figure perceptibly. The helt cuts off from her height in a felicitou way, and the collar, also horizontal, materially improves the size of her throat. The high collar, such as finishes the coat in cut No. 1. adds to the length. Those who have too long arms can use the horizontal bands on sleeves in vogue are especially effective for the too tall woman, giving graceful horizontal effects.



The short jacket that so graciously improved femininity is sinister in its effect on the short, stout woman in drawing No. 3. It should be the study of her life to avoid horizontal lines. Leagth of limb is always to be desired secause it fadds distinction. Her belt, the the horizontal trimming on the bottom of the skirt, all apparently shortening her height, tend to make her ordinary and commonplace in appearance. If her hips are not too pronounced she can wear the long coat, such as is shown in picture No. 4. The V-shaped venture gives her a longer waist, and the long lines of the revers add to the leagth of her skirt. If her hips are loo prominent, she should avoid having any tight-fitting garments that bring the fact into relief. bhe should not wear the long oat but can have it effectively modified o suit her needs by only having the skirt in he back, making it sworve away just at the ip line, half revealing and half concealing it. The front should be made in a jacket effect, dashing just at the waist line and opening wor a thouse front that will conceal the waist line. It is best for the too short, stout woman we obscure her waist line and the property of the sound in the second of the

to give her increase of height. To put the waist line high up adds to length of limb, and of course is to be desired, but the fact that what is added below is taken from above the waist, should impel careful discrimination in the arrangement of this equatorial appendage. The long circular clock is another greeful garment that can be worn with charming effect by the woman of classic height, but should never be in the wardrobe of a very tall woman, except for use at the opers, when its service is chiefly required in the carriage, or when its wearer is sitting. It is so obvious in cut No. 5 that the vertical lines the folds of the clock naturally fall into give a steeple-like appearance to the tail woman it enfolds that it is scarcely necessary to comment upon it.

That her judicious selection should have been the short cape, which comes, as all capes should, to be artistle, well below the cloows, is clearly illustrated in picture No. 4. The horizontal trimming very becomingly plays its part in the general harmonious effect.



The one who can wear the long cloak with unchallengeable charm is the short stout woman, as is shown in cut No. 8. By wearing the short cape with circular fluffy coliarette she gives herself the smothered look of an afrighted Cochin China chicken. The military dignity she acquires by wearing the long cape is becoming to a degree, and gives her distinction in form.

By remembering that horizontal trimmings decrease the height and that vertical lines add to it, those who desire to appear at their best will use discernment in dividing their basques by the arrangements of yokes, or corsage fountings at the bust line or frills at the hip line. A flounce on the corsage at the bust line, another at the hip line, and yet another at the bottom of the skirt increase the impressions of bulkiness most aggressively and give a barrelike appearance to the form of a stout woman that is decidedly funny.

The peculiar tendency some dumpy women have of arranging their colifures very high on the top of their heads to increase their height, produces quaint effects. Sometimes they sequire a startled childish air, that is not wholly unpleasing, but is scarcely admirable, and as they really gain nothing apparently in height, might well arrange their tresses with more regard to the shape of their head than the shortness of their figures.

A study of the lines of the form will not only aid one in adopting a more becoming style of dreas, but will sharpen the artistic perceptions, thus adding to the joy of life. It is true a beautiful face is good and worthy of study, but a beautiful form is better, and truly worthy to be clothed in a manner that beautifies as well as covers. The whole expressive form comes within the range of an observer's vision many more times than does a face.

New Styles of Hatr Dressing. The latest colffures show some pleasing there so many styles of hair dressing in vogue as now that are strictly fashionable.



CALVE'S BABLY CAREER.

A correspondent writes from Paris to the Brooklyn Eagle an interesting report of a conversation between some musical people on the subject of Calvé's success in America. An exmanager said:

"When Carvalho engaged Calvé for the Opera Comique, after she had studied a year with Mme. Marchesi, all the composers who knew of her, of her beauty, of her fine voice asked Carvalho to have her sing in one of their paras: but Carvalho, who is one of the most prudent of managers, thought it best for her to make her début in an opera which he gives to almost every singer of her type for the one to begin on, in 'Lalla Rookh.' Very few make anything out of the work, but it is a good test, in so much that it can reveal a future talent for the rendering of others. Well, Calvé was a complete failure; you would not, except for the difference in dress and her oc casional stepping forward on the stage. have distinguished her from the choristers, and, strange as it may seem, in that Oriental dress her beauty disappeared entirely Critics, who were ready to laud her in every way, could not even say anything in favor of her beauty, and they concluded that she was her beauty, and they concluded that she was another of those remarkable exceptions who seem to be gifted with every talent off the stage and on it are sticks. In consequence of the disappointment her engagement was very short at the Opéra Comique, and she left it without being missed in any way. Now, what produced the great change in the interval of six or seven years, between her insipid singing in Lalla Hookh and the creation of Cavalleris husticana, a little imore than a year ago at the Opera Comique, I don't know."

"Well, I know," said an ex-singer, who had attempted to make a career in Italy, and, failing, had embarked in the saier ship of matrimony. The Italian editor and manager, sonzogno, while she was engaged at the Comique, heard her sing at Mine, Marchesi's, and one must believe that he divined what she was capable of, for he induced her to leave the Opéra Comique and take an engagement for Italy, she took the engagement with the more alacrity that she felt she had not been a success at the Comique. From asceral artists that I personally know of we must conclude that there is something which shi exists in the country of art and classics which kindles eacred fire, and Calvé followed the footateps of Gabrielle krauss in becoming one of the most tragic of divas.

Well, Caivé went to Italy and studied hard. another of those remarkable exceptions who

the country of art and classics which kindles searced fire, and Calve followed the footsteps of districtile kraues in becoming one of the most tragic of divas.

"Well, Calvé went to Italy and studied hard. Sonzorno, who has the right of producing all French operas on Italian starses, gave her Collectia in Ambroise Thomas's 'Hamlet' to sing. She began to show what she was in that part. The Italians, who are accustomed to intense active even on the lyric stage, applicated her enthusiastically, and some of the Italian critics prophesied that she would in time be the coming tragedian among operasingers. But suddenly she stooped singing, and nothing was heard of her for over a year. It was by chance that I met a triend of hers at the time and she told me that poor Calvé halhad a very serious operation performed, and that for six months she lay on her back with the faint hope of a complete recovery. I could not resist the temptation to go to see her with our mutual friend. There she lay in a small sick room like a pals, suffering madonni, who after having suffered agonies, had learned the lesson of eternal pattence during the long months of a hopeless convalencease. She told me that she apent all of her time studying out her operas, thinking how each part should be played, inventing new scenes, new effects, and that if the good Lord would once more grant her health, she knew she would touch the public; res electrify them with what she had thought of in regard to acting. She further told me that if was on such a bed of sickness that one thought of all the pushile wrong that one has done in life, and that good resolutions of leading a holy life were made. Pesides, if she ever year well enough to slug, she would entirely consecrate her time in making enough for her mother to live on, to have a competency, and, after that, and dish tears how soon she died. After she got well she sang and made a great resultation in Italy, and it was she who created Natassan in Cavalieria Rusileans.

who knows what success the opers would have had, had Samuzza been sung by a mediocre artist? But a musical reputation is no longer made in Italy, and it was only after Calve sang the part at the Opera Comique that she really established her reputation.

"Yes, I will never forget the night I saw her, her play was so thrilling: seemed so real that I told my husband that it was impossible for a woman to act with that intensity, that realism, without being touched by some personal, mental, or physical angulah, and the next day the papers stated that Mile, Calve would stop singing for a few weeks, that she was obliged to undergo some surgical operation.

"It is interesting to see what different success a certain role, a certain reaction, has in different countries. You know what an impression Calve made with Curmen in England and in America, and you remember how severe the criticisms were here?

"I remember the first night of Calve's Carmen very well. I sat next to a critic, and he became so nervous that he could hardly at still on his chair. He said that Calve hadn't the least notion of a Spanjah (burner), that she was a different woman of a different nationality in every act; that no Spanjah (burner), that she was a different woman of a different nationality in every act; that no Spanjah (burner); that she was a different woman of a different nationality in every act; that no Spanjah (burner); that she was a different woman of a different nationality in every act; that no Spanjah (burner); that she was a different woman of a different nationality in every act; that no Spanjah (burner); that she was a different woman of a different nationality in every act; that no Spanjah (burner); that she was a different woman of a different nationality in every act; that no Spanjah (burner); that she was a different woman of a different nationality in every act; that no Spanjah woman ever danced a shawl dance as she did to have such a false personal conception of the part; he duple the conception of the part; and the Comique be

Pretty Ball Dresses.

This cut serves to illustrate examples o modest ball dresses of Parisian make and



Gown in white peau de sole, trimmed with three flounces of silk musin, which are fin-ished off in front under tufts of roses and foliished off in front under tufts of roses and follage. Muslin boullionnés describe a fancy
freilis work on the lower part of the plain skirt
in front, over which fail two streamers of fails
ribbon depending from the upright loops of
the sash. The short basque ornaments the
back of the bodies and only reaches in front to
the arm seams. Boses on the draped muslin
bertha, while two ribbons stripe each of the
satin sleeves, which are veiled with muslin
and caught down in the centre in two boulllonnés. Roses and knot of loops and ends in
the coiffure. Diamond necklet.

White satin dress, enriched in front with
gold-spangled embroidery, which glitters on
the ruffled enaulets, at the waist of the round,
seamless bodies, and along the edge of the
upper skirt, which is draped in festoons. A
spray of orchids on the left shoulder, with a
few leaves drooping over the irregular folds of
the bertha, in keeping with the short, full
sleeves. Orchids resting against the knot of
the headdress. Pearl throatlet.

The marriage of Miss Bass in London brings out in the newspapers three larger descriptions of the costumes than have been seen since the royal wedding. The cuts herewith given are of two tea gowns made for her which have attracted much attention, by reason of their simplicity and their stylishness.





The tea gown is more popular than ever and they form an important part of the modish woman's toliet.

An Aukward Australian Girl Breomes the

"In reference to Melba," a correspondent from Paris writes, "I met a great friend of hers the other day and asked her if she did not think it queer that the Americans thought her so cold and so void of acting talent. Well, she told me she wasn't surprised at it, because Melba has a fault quite common with artists, that is that of singing to some one she knows in the hall, and that she warms up only on the condition that she has friends listening to her. Strange faces freezes her and then she becomes indifferent. Nevada is another artist who must feel a friendly sympathetic current between her and her audience. I remember when she sang Mignon at the Comique, she answered her friends by telling them that she would sing different phrases for each one of them and think of them when she sang them.

them and think of them when she sang them. She told me that when she sang 'Connais tu le Pays,' she always thought of me because I was so fond of Itals.

"For my part, I think Melba made a great mistake to go to America in a crowd she ought to have gone alone, in better times, with a good company, as Patti and Nilsson did, and then she would have been appreciated at her true worth, and would have made money for her managers. It is not often that one meets with such an agreeable voice as Maiba's, and with such a superb method; and comparisons are often odious. They certainly were in the judgments between her lyric to entand that of Caive. Naturally, perfect acting is attractive to the general public, and it takes an educated ear to understand perfect singing; and to my mind that is why one had mure success than the other in America.

"I should think that a woman who has been able to transform horself physically as much as Melba has could do anything in the way of improvement and transformation. It was not possible to see a more plain, insignificant type of an English woman than Melba when she first came to Paris to take lessons of Marched. Her plain woolfen frees too short in the skirt, looked like the last year's cut of an obscure provincial town, the combination of colors showed that she hadn't the least

notion of what tasts was in dress, and her hat looked as if it had been made for any one clears hend but here. To-day she is not only the best dressed woman of Paris, but she wears her clethes as if she were born with one of Doucet's inst creations. There is not a thing that the most fastilious can criticise in her dress. Now I hold that a woman who has that faculty can have the one of transforming herself on the stage, and It is because she has such an exalted idea of the art of music that she renders it more simply. Besides, the operas she sings do not require such intensity of acting. Mme. Marchesi told me that of the three stars now occupying the music-loving public in America. Melba is the greatest musical artist."

Promenade Coatume, Nothing more stylish or striking in its way has been seen in a long time than this prem-



This pointed corsage described by the Ladies' Pictorial is made entirely out of a wide Louis



point d'Angleterre; bracelets of pale blue silk musiin finish off the short puffed sleeves. Blue bow in the hair. Skirt in pink silk gauze, accordion pleated. Butterfly fan in lace and velvet.

A Louisiana Lecturess Thinks So and Gives

The title of a lecture by a Mrs. Field of New Orleans recently was, "Come South, Young Woman." She said she was a writer on the only great daily in the world that is owned by a woman, referring to the Picapune and its chief owner, Mrs. E. J. Nicholson. Of Louisiana, she said that it is waiting to be cut up into small holdings by young Corydons and Phyllises, who will grow cotton for the central factories have market gardens orchards dairy farms, and poultry yards, and who will also grow flowers and make honey. She spoke of Louisiana as already possessing a woman steamboat Captain—Capt. Mary Miller—and as a State that builds a monument to the memery of a woman who never had on a kid giove in all her life, who could not write her name. hungry ones."

Mrs. Field said that she had seen a kitchen garden whose products equalled any shown by two young girls. Near by, in the same parish of Cameron, a young Iowa girl squater with her sixteen vest-old brother took up a Government claim of 160 acres and went to planting rice, the first crop of which paid her \$1,200. She lives in a three-room cottage, and has a few fruit trees, plenty of good fences, and a sea of waving rice blades. Her nearest

\$1,200. She lives in a three-room cottage, and has a few fruit trees, plenty of good fences, and a sea of waving rice blades. Her nearest neighbor is another girl farmer, who also settled a Government claim, and is bossing an orchard that is already giving her a comfortable living. The lecturess also told a story of a woman who is dressmaking in Chicago, and who bought twenty acres of Louislana land out of her savings and sent her mother and brother down there to start a poultry farm. They have been so successful that she is about to join them and add small fruits and vegetables to the crops on her land, being assured of becoming independent thereby.

Mrs. Field said that all along the Illinois Central in the river bottom land of Mississippi and Louisiana. Are fruit and vegetable farms managed by women—mest of them newcomers." They manage the farms and pack the berries and vegetables for the Chicago market. On an old plantation near New Orisans is an old woman who grows camellias and has been to Europe twice on the profits. In Grant parish, in the Red River country, there is an 18-year-old girl who runs her father's cotton gin, and gins 1.500 bales a year. "She handles that snorting machine as if it were a baby; olls it, feeds it, fools over it, soolds it, iddes it up, and when it is working as good as gold, she site beside it—dear, dainty, and only 18—crocheting lace for her petticoats."

Katherine L. Minor of the Board of "Lady" Managers of the Columbian Exposition, is a Louisiana planter, and, according to this lectures, in every iparish are women farmers, stock raisers, and planters. Mrs. Field herself wears a medal that was the gift of the women of twentry different trades and professions followed by the working women of New Orleans. "Women are a power in the South." she says—though that is not a new idea—"of fearful force when they organize. I claim it was the women of twentry different trades and professions followed have the professions followed by the working womad, and she holds securely whather women

LENTEN LITTLE DANCES,

Nothing Like So Formal as the Regular Hills and Lots More Fur.

The tendency in the social realm to soften the austerity of Lenten observance has re-suited in some novel innovations; and nowadays in London Lent marks rather a change of social diet than a fast. The gayeties of the dance are not now put aside, except by the more staid and elderly of society folk, but numerous novel changes in the manner of managing the diversion come in with Lent. In the last year or two "little Lenten dances" have become a very popular function in the English metropolis. These are unpresentious, informal, and inexpensive affairs, which afford all the fun with none of the fuse of the grand balls. They are especially a young folks function, and are given for the amusement of daughters who are just out, or may have been out for some years, but yet come under the designation of young."

The success of these little dances has been the means of introducing quite notable changes in the street social customs of London, smong which the discarding of the shaperon has been prominent. The suppression of

the chareron has been brought about gradually, but now the chaperon is scarcely ever saked to these little Lenten dances. One point thereby gained is in the reduction of the number of guests and the additional space afforded for dancers. The hostens is usually considered an all-sufficient chaperon for all the young laddes invited to her house, but where acusters parents are loath to admit such a sweeping change a relative or friend is pressed into service for the chaperoning of half a dozen girls.

The number of guests is never more than a hundred and fifty, and rarely above eighty, and the invitations are issued on "at home" cards. The usual difficulty of having too many girls among the prospective guests of course peps up, but is generally settled by the girls being asked to suggest the names of gentlement her would like present, or invitations are given to them to fill it and sand out. The music is furnished by plano, with violin, cornet, or harp accompanying. Decorations are the exception, and suppor is an open question, Many of the dances beging and end early—from it o'clock until midnight. At such affairs refreshments of a light character are usually served. Where the hours of the function are from 10 o'clock until after 2 in the morning, supper, of course, is served. But always it is as informal as everything else connected with the evening's events.

The Reduction of Fresh Ages the Patient-

The hygienie craze has permeated society to quite an incredible extent, says the London World. It has become almost a point of honor with us all to be slim! I have thought the whole matter out, and, having watched the various patients of the two great doctors who have made corpulence their special study. I have come to the conclusion that you must in this case, as in all others, make your choice between two evils. It is a question now of face or figure. That the very stoutest people can or figure. That the very stoutest people can decrease their size by following strict dietetic rules cannot be doubted, since a dike has lost seventeen inches of girth and a lady lost two or three stones in weight in two or three months; but I am sure of one thing. I am sure it ages the patient, and I would recommend any comely lady of middle age and fair proportions to leave the cure alone. It is only young people just beginning to grow stout who really benefit by it. If the stretched skin is no longer filled out it must fail into wrinkles, and these are distressingly ugly. Shall I give you the diet, which nearly everybody has tried, or is trying now, and which both the great doctors recommend, with variations? Here it is, copied from a diet card:

A diet card:

H.A. M.—Sup three quarters of a pint of her water.

U/08.—Two cups of tea with nothing in it, unless saccharity one conce of dry toast eight ounces of lean meat or fish.

11.—Sip a tumbler of hot water.

1:50.—Ten conces of lean meat, or fowl, or game, six curres of stewed fruit.

4:50.—Ten as at breakfast, and one or two special bisentix. blacults,
S l'. M.—Four ounces boiled fish, four to six ounces
of lean meaf, six ounces of slowed fruit.

St. M.—Four cances boiled fish, four to six ounces of ieah meat, six ounces of stewed fruit.

And you may have brandy or whiskey and soda when you go to bed. At lunch or dinner you may nave any vogetables that grow above ground—not roots; and you may drink brandy or whiskey or dry Moselle, as advised. One doctor recommends a particular Moselles; one doctor recommends a particular Moselles; one doctor recommends a particular biscult; and if one doctor is more fashionable because he numbers royalties among his patients, the other charges only four instead of twenty-five guineas. Both allow you to drink at meal times, which is something of a concession. I have heard many people say that not to drink at meal times is in itself a cure for stoutness. Several people, among them a very pretty, smart woman (she is a well-known countess), rave about the lady doctor in Grosvenor street, and declare that their faces as well as their figures have been improved by a system of electrical massage. Everybody recommends exercise, and it is wonderful to see how many people do walk nowadays. A Belightful Old Game Revived,

Just as the delightful old game of shuffleboard had all but disappeared from New York ion in Atlantic City. There the ladies have gone wild over it, although here it was played

gone wild over it although here it was played only by men and in barrooms. Shuffleboard is popular enough in Fingland and Scotland, and used to be popular here, but it is doubtful whether it ever penetrated this country as far as Buffalo or Pittsburgh. It obtained here in drinking salcons run by Scotchmen, and the last of the boards are now to be found in one such place in Brooklyn and a very few in this city. It is the same game as that which is played on shipboard, but in reality both are forms of the old Scotch sport of curling. Shuffleboard as it is played most commonly is played with one-pound weights on a long thick board kept well sanded. It requires skill to slide the weights to just the right playe, and it requires more skill for the other fellow to knock them off after they get there. Egg-sucking Hoston Girls.

There is a new fad in Boston. It has its origin among young women—mostly of the genus known as the matinde girl. It is drinking raw eggs at the soil fountain in "ladies' lunch" places and similar innocuous resorts. The girls stop, ask for an egg, and swallow it from a glass without blinking.

who was only great in her goodness; that was

"That young lady seems to be practising
Margaret Haughey, the baker woman whose
her Delsarte lesson unconsciously." That's St. Vitus's dance."

Its 600 Churches of all Creeds, and atten

There are eighty-four Catholic churches in New York City for a Catholic population of 500,000. Of these churches three are of the Jesuit order two Capucin, two Franciscan, one Carmelite, one Paulist, and one Dominican. There are ten German Catholic churches, two Italian, one Bohemian, one French, one Hungarian, one French Canadian, and one Polish. The Polish church is in Stanton street, and is now the subject of litigation. It is the only Catholic church in the most densely populated ward of New York which contains 70,000 inhabitants in 110 acres of ground. If, as the
church authorities expect, this church is closed
for religious uses, the Tenth ward will be the
only one in town of the twenty-four, without
a Catholic church. The Twenty-four, without
has seven. There are 200,000 colored Catholics in the United States and those of them
who reside in New York, a small fraction of
the whole number.) have a church of their
own at the intersection of Bleecker and Downing streets. Since its establishment in 1883,
455 colored children have been baptized there,
104 aduits have been confirmed, and ninetytwo marriage cremonies have been performed.
There are three orders of Colored Sisters in
the United States, viz., one in Baltimore, established in 1822, one in New Orleans established in 1842, and one in Savannah established in 1882, one in New York city is 600.
Their sitting capacity is 325,000 and their
value is SS,000,000. The assessed value of the
marble Cathedral, the most important of the
Catholic churches in town is \$1,000,000. Trinity Church is valued at \$4,000,000, the Jewish Temple Beth-El on Fifth avenue and Forty-hird
street is valued at \$4,000,000. The new Episcopal Cathedral of SL. John the Divine will
cost \$1,500,000, it is computed.

New York is very largely a city of churchgoers. The total attendance taken collectively on Saturday and Sunday at all forms of
religious worship amounts to about 600,000
in a total population of 1,800,000, including
the sick, the disabled, infants, octoperarians
and persons in punile institutions. There are
more Methodists than Baptists in New York; we
more Freebylerians than Methodists, and more
Catholic church in New York is St. Mary's ot
Barclay street. Next oldest is St. Mary's at
Orand and Ridge streets. There are forty-six
Jewish synagogues in New York is St. Pater's on
Barclay street. Next oldest ward of New York which contains 70,000 in-habitants in 110 acres of ground. If, as the

A Rallroad Through the Sea, From the London Builty News,

An interesting experiment is about to be carried out at hrighton in the shape of the construction of a marine railway for the purpose of connecting Brighton with the little village of Bottingdeac, some three or four miles to the eastward. The rails will be laid on the solid rock with concrete and at high water will be covered by the sea, which however, will not affect the carriages, the latter being supported on a framework that keeps them high and dry. At this part of the coast the cliffs are high, and the beach is practically inaccessible, so that no boating traffic will be interfered with. The care will be moved by electricity, like those now in use along the eastern foreshore of Brighton.

A Houarkable Long-lived Family. Iron the London Times.

Canon Roswell, who died this week at the advanced age of 78, came of a long-lived family. Mr. Roswell's father married at the age of 10, his wife being. Th. They had misstean oblidres, of whom five died in latancy. The remaining fourteen attained, or have attained three are attilliving, the following ages. 70, 78, 62, 67, 60, 71, Mr. still living, St. St. 77, 28, 78 and To sattli living; St. St. 77, 28, 78 and To sattli living; What is perhaps as remarkable is the length of days reached by the respective husbands and wives of the twelve of the above fourteen who satered the married state. These are the ages: 74, 65, 65, 79, 87 fatill living, 50, 60, 86 (still living, 71, 57, 73, 67.

## Each Spoonful has done its Perfect Work

Is the verdict of every woman who has used ROYAL BAKING POWDER. Other baking powders soon deteriorate and lose their strength, owing to the use of inferior ingredients, but

## Royal Baking Powder

Is so carefully and accurately compounded from the purest materials that it retains its strength for any length of time, and the last spoonful in the can is as good as the first, which is not true of any other baking powder.

LACE AND ITS HISTORY.

Rare, Costly Specimens Shown at the Bras sets Exhibition.

LONDON, Jan. 31 .- Of all the ornaments and decorations worn by the human race, and the indianutable outcome of taste and industry. none is perhaps more artistic and costly than ace. Yet, with the exception of the exhibition now taking place at Brussels, there has no been anywhere not even in Paris another exhibition confined entirely to that admirable exture and fabric, whatever may have been

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NOTES ON SCIENCE AND INDUSTRE.

A simple and ingenious apparatus has been contrived for the weighing of tin at smelting works, a device designed upon the lever and beam principle, and capable, of course, under modification, of a variety of applications. The scales, which are suspended from the beam by a centre bar, are constructed of large, square plates, upon which the metal or weights can places, upon which the metal or weights can be placed with a facility, it is asserted, which the corner chains generally used do not afford; a block is also placed under each plate for the convenience of these handling the heavy material in order to obviate unnecessary stopping. The scales are hung on steel bearings, with box and swivel ends, and are, moreover, so nicely poised that, sithough they could, if required, bear a strain of five tons, a few ounce weights will depress either side. The scales are raised from the blocks by means of hauling tackle, which moves the lever with the greatest ease.